

The Toronto Royal Conservatory of Music . . . Dean Boyd Neel (Toronto)
Music in Western Canada . . . Mr. John Avison (Vancouver).

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FRONT COVER ILLUSTRATION — "THEY PASSED ON"

The cover illustration for this edition of the Journal is taken from *'The Zambezi and its Tributaries'* by David and Charles Livingstone, published in 1865 by John Murray, Albemarle Street, London.

The caption to the engraving is *Women with water-pots listening to the music of the Marimba, Sansa and Pan's Pipes.*

Charles Livingstone and Dr. Kirk were the photographers to the expedition and the engravings for this publication were taken from photographs by these two men and subsequently re-drawn in London by the engravers who made fanciful assemblages of figures taken directly from separate photographs. This illustration and the one used as the cover illustration for our Journal—Volume II, No. 4, were both composite pictures of this kind. This can be deducted musically with some assurance because in no known instance are the three instruments illustrated played together as an ensemble in the Zambezi valley. Their respective scales are not likely to have coincided if modern evidence is accepted, although it would be possible to tune them together. Nevertheless, it is interesting to revive this impression of music-making in the Zambezi valley of just a hundred years ago.

The paragraph in the book which refers to this woodcut illustration says . . .

"A band of native musicians came to our camp one evening, on our way down, and treated us with their wild and not unpleasant music on the Marimba, an instrument formed of bars of hard wood of varying breadth and thickness, laid on different-sized hollow calabashes, and tuned to give the notes; a few pieces of cloth pleased them, and they passed on."

The use of the incorrect name *sansa* for *Mbira* by David Livingstone, was perpetuated from the entries in this book, about which we published an article in the same Journal. A similar *Mbira* with gourd resonator has recently been played in public both in London and New York by Andrew Tracey and raised considerable interest among music critics.

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The University of London, School of Oriental and African Studies is setting African music as a subject for Master's Degree for the first time.

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The Royal Anthropological Institute, 21 Bedford Square, London. W.1., has arranged a series of lectures for the new year to include the following:

- 12 January 'Elements of African Music'
An informal Demonstration of African Instruments
By Andrew and Paul Tracey.
- 19 January 'African Drum Sounds'
By the Rev. A. M. Jones.
- 2 February 'Instruments of Africa in World Context'
By Jeremy P. S. Montagu.
- 9 February 'Flutes and other Instruments of Nigeria'
By Dr. Brian Woods.
- 23 February 'Traditional Zulu and Swazi Music'
By David Rycroft.
- 2 March 'Zulu and Swazi Music of the Towns'
By David Rycroft.
- 23 March 'Music of the Court of the Emir of Kano'
By Edward Williams.

In addition to these, the Royal Anthropological Institute Ethnomusicology Colloquia arranged for the following:

- 10 February 'Work Songs' by David Rycroft.
- 10 March 'New Musics' (including High Life etc.) by David Rycroft.
- 26 May 'Ritual and invocation music' by Antony King.
- 23 June 'Drums of variable pitch and drum chimes' by Antony King.
- 7 July 'Praise Music' by Antony King.

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The Rev. Fr. Paul van Thiel, w.f. has been working during 1965 on the music of the Ankole in Uganda and hopes to stay in that region until July 1966. He is greatly assisted in his work through having an intimate knowledge of the Nkole language and hopes to be able to write the result of his investigation before leaving Uganda.

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This photograph sent in by Miss C. van Oven of Sierre Leone Grammar School, P.O. Box 503, Freetown, Sierre Leone, shows the staggered distribution of resonators on the underside of a *Balangi* xylophone of 20 notes in the Lungi district. From other photographs received from Miss van Oven, it appears that *Balangi* xylophones are sometimes played left-handed (treble on the left) as well as right-handed. From descriptions of the instrument, it would appear to be as well made as those of the Chopi and the Tswa of the Moçambique coast.

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MUSIC RESEARCH IN ANGOLA

Perhaps the most active of all field workers in African music at the present time is Mr. Gerhard Kubik whose articles have appeared for the past six years in our Journal. From July to December this year, 1965, he has been working in the southern part of Angola. In the south-west he recorded amongst the Vahanda and the Vahumbi tribes who seem to have affinities with the Hima peoples of the Lake regions of Central Africa. In this region he found a considerable number of instruments including *chisanji* mbiras, musical bows, drums and friction drums amongst others. He also recorded amongst the 'Kung' bushmen.

In the second district in which he worked, that of Cuando Cubango, he stayed for four months and found it culturally most impressive. The tribe studied there were the *Mbulla*, *Nkangella*, *Luchazi*, *Chokwe*, *Nyemba* as well as two *Koisan* peoples. Amongst the many dances of this region he witnessed the stilt dances, associated with the *Muangongi* ceremonies. In this region are also found the mask dances — *Makisi*, of which he was able to obtain documentation on 41 separate masks. In this region the instruments also include the *Chisanji* mbira, a wide variety of drums and musical bows, all used in one or other of 9 separate types of dance.

The third district to be visited by Mr. Kubik was the Alto Zambezi district in the south-east where he concentrated on the music of the *Luvana* near Cazombo. This region has been largely exposed to the influence of popular music transmitted by radio from Zambia with the result that most of the genuine folk instruments have already been gravely affected. The most promising instrument found here was the *Zbinjimba* xylophone and a variety of drums.

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